

# EQUALIZING X DISTORT

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*TOTAL TRASH were formed from a band called NOISE and the break up of BORED STIFF. Forget what you've heard they sound like neither. Inspired by BAD CHOICE, URBAN BLIGHT, and traditional Boston hardcore, Alican writes existential lessons to these hardcore numbers. Now that they have a bass player that they can rely on in Lautaro the band is playing out more often. This interview took place live at CIUT on Sunday February 27<sup>th</sup> 2011. Photos by Daniel Vella.*

## What is the song "Gregor Samsa" about?

Alican (A): I wrote it shortly after I read "the Metaphorsis" by Franz Kafka, which is about a guy who wakes up in the morning and he has been morphed into a huge insect creature and the story tells of his family abandoning him. It is about the alienation through that experience. I thought it would be a good thing to write a hardcore song about because that's what hardcore is.

**It is in essence. There is many themes about alienation. Can you guys introduce yourselves and tell us how you contribute to TOTAL TRASH?**

Andy (An): I'm Andy. I play guitar.

Alican (A): I'm Alican and I play drums according to *Now Magazine* or I do vocals.

Lautaro (L): I'm Lautaro and I play the bass.

Spencer (S): I'm Spencer and I am the real drummer.

**Lautaro, I understand you are not the first bass player.**

L: Oh no. There has been

....a string of them.

An: Lautaro is our fourth bass player.

**How come you guys have such a hard time keeping bass players?**



A: It's tough.

An: They are always the difficult one. No that's not true.

**Who has been in the line up in terms of bass players. Who was your original bass player?**

A: Cab.

**And who is Cab?**

A: Cab is the singer of WRATH RIOT. He knew Spencer and he played bass for us for about a half a year and then we went through a whole bunch of names and we finally had some material and then we got into recording and realized he couldn't play the songs very well. So we got Connor, which is bass player number two.

**Connor was in SNAKEPIT.**

A: Connor was around but he didn't have a lot of time for the band and we needed someone who could stay committed. So it was a mutual thing. And then Mike came in.

**Mike the Mosher?**

A: Mike the Mosher.

**And how did Mike fair? I guess not well enough to stick around. What happened to Mike?**

A: Basically, everything was going good. We played three shows. I was telling Hamtar for the longest time that we needed a bass player in TOTAL TRASH when Connor was around because we needed to find a new guy and Hamtaro didn't think he would have enough time because he is in Grade 12 and he wants to go to school next year and get good marks. So Hamtaro told me he had time and he was down to play bass. We wanted to hand the torch down to him because he is younger than us. We told Mike. Mike did the same thing for my old band, NOISE. He was a true inspiration. We saw BAD CHOICE from the first show on.

**So Mike was in BAD CHOICE. What about the rest of you. Have you played in previous bands prior to TOTAL TRASH?**

An: I was in BORED STIFF. You knew about that one.

A: They had a "Panic Attack".

An: We were on a "Losing Streak".

**Okay we can quote song titles all night. What about the rest of you. Were you in any bands before?**

S: When I was living in Kingston I was jamming with some guys back there. We had a few songs but we never played any gigs.

A: And me and Spencer also played in NOISE. He was on drums and I was on guitar and vocals. We were just a shitty ska punk band and then I got into hardcore. I had been listening to that for a while and I got into the hardcore scene. So we recorded a hardcore demo which was alright and then our bass player moved to Ottawa. It was around the same time that BORED STIFF was breaking up. We messaged Andy and so NOISE and one quarter of BORED STIFF ended up turning into TOTAL TRASH.

L: I used to play with somebody. I'm not sure you could call it a band. We used to jam in my friend's basement.

**That is where you get the bug. If you like it and have fun you go the next step.**

L: It wasn't really a hardcore band though it was just pop music.

**How did they find out that you played bass?**

L: I met Alican in his last year at high school. We went to the same high school.

A: We were the two high school communists so we just hit it up.

L: He took me to FUCKED UP which was my first show last year and after that I really got into hardcore. So he invited me to play bass for TOTAL TRASH.

**What opiates are you referring to in a song by the same name?**

A: That is a reference to Karl Marx. Religion is the opium of the masses. So it is about religion.



That song I wrote recently. I don't even have all the lyrics for it. What I wanted the song to focus on is how I don't believe in collective faith. We live in such an individualized world and I don't believe that collective religion can exist. I don't think it is possible for two people to share the same morals or values.

**So are you leaving the door open for individual faith?**

A: Pretty much. I am just against organized religion in general.

**For the Marxian principle or for some other reason?**

A: Lots of reasons and not just the Marxian principle.

**Yes there is many. How long have TOTAL TRASH been together for? When did you guys originally start?**

An: Come September it will be two years.

**Where does the name TOTAL TRASH come from?**

An: A SONIC YOUTH song.

**I don't know the song. Can you tell me how does it pertain to the band?**

An: I just always thought it was a really great song. That is essentially where it comes from.

**Do you inject a meaning behind the name?**

An: Maybe. I think a lot of our songs point out things that are not right. A collective pointing out of things that are not right.

**Sometimes I see you guys using TOTAL THRASH, making fun of yourselves.**

An: We have a bunch of alter egos for the band.

A: TOTAL CASH is the hip hop group. TOTAL THRASH is the metal band. There was TOTAL ZUUL which was a really embarrassing incident. Then there was TOTAL GHOUL which was our death rock band.

**And did you actually write songs for each of those bands?**

A: No, except for TOTAL ZUUL which only played one show which should never be mentioned.

An: For about three minutes.

**But I did hear something about TOTAL ZUUL. Tell me more about them.**

A: We were playing a show at the house of everlasting super joy and two hours before the show we realized that Spencer was in the hospital with food poisoning.

An: I am on my way downtown and I get a text message from Spencer saying "I can't come to the show tonight."

A: So I decide that I am going to take over on guitar but I was not in any state to be playing guitar. Plus I couldn't even properly play the songs.

An: I was going to play drums, but I was in no state to be playing drums.

**No state because you were sick too.**

An: No we were just drunk.

A: Then Connor showed up and he was sober which was a problem.

An: Connor is the least sober person.

A: And everything was out of tune. Mike took over on vocals for us and he didn't know any of the words. So he just yelled stuff like "We are Total Zuul. Don't fuck with us". Then he started attacking the audience. This happened for about two and a half songs.

An: One and a half. We played "Gregor Samsa" and then we tried to play "Socially Fucked" and then we tried to play it again and it wasn't working.

# EQUALIZING DISTORT

VOLUME 11, ISSUE 06

EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Rob Ferraz, D'Arcy Rix-Hayes, Stephe Perry, and Ed Pyves).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing straight edge, garage, Killed By Death, power violence, d-beat, re-issues, dark hardcore, and crossover scenes which means we play material like Critical Point, Radar Eyes, the Plugz, Endless grinning Skulls, Fear of Tomorrow, Unruled, Dark Circles, and Hard Charger.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

## Equalizing-X-Distort

CIUT 89.5 FM

Sundays 10:00 pm - midnight

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## CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for October 2011

Band	Title	Format	Label
1. VIVSEKTIO	"1984"	LP	Hohnie / Roku
2. GEHENNA	"O.D.R.I.E.P."	flexi	A389 Records
3. BROWN SUGAR	"Get Fuckin' Mugged"	flexi	Feral Kid
4. PSUDOKU	"Space Grind"	LP	625 Thrash / Crucificados
5. RESIST CONTROL	"Dissipation"	ep	Feral Kid / Shock to the System
6. GAZ-66 INTRUSION	"Power Without Violence/Death Tomorrow"	ep	625 Thrash / Crucificados
7. TENEMENT	"Napalm Dream"	LP	Mandible
8. TUHKAUS	"Sotatila"	ep	Roku / Psychedlica
9. SLUTS ON 45	"Steepled in Semen"	ep	Cheap Slut Records
10. GEHENNA	"Lands of Sodom II / Upon the Gravehill"	ep + CD	A389 Records

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.



I was thinking the song "Gregor Samsa" works really well as an intro because you mention the band name at that part.

A: I think you mentioned before that this was an homage to BAD CHOICE for the song on their demo. He says this is B.C.T.O. This has been a long time coming. I just thought that it was awesome so I wanted to do something equally bad ass like that.

And it worked great in the Studio 3 session because it opened up the show for us. So where did you come up with the idea to do that?

A: It started with the beat. These guys were playing it and I was just doing the BAD CHOICE thing. It was just a joke and then it turned into a part about us.

Then it became a fixture to the song. It works well. What is the song "No York" about?

A: Toronto. Basically Toronto's old name is York. And Toronto aspires to be this amazing metropolitan world class city.

It has New York envy for sure.

A: It is basically saying this is no New York. It is

just Toronto. It is what it is.

Actually that is an awesome thought. And you guys were in New York just last week.

A: Yes we were. New York. No York. We should do a split.

Who do you consider influences on the band?

An: I would like to say different parts of Boston hardcore. More pertaining towards the JERRY's KIDS.

The bass in your sound reminds me more of the SSD / DYS thing.

An: I also hear some DOA. Maybe because one of the old NOISE songs sounds just like "Fucked Up Ronnie". The more full guitar sound reminds me of DOA. I want to say L.A. punk like the GERMS. And then some things that are outside of hardcore.

A: Some noise rock and stuff.

I understand the drummer has a standard drum beat.

An: The S-Beat.

What is the S-Beat?

S: They just started calling it that because I

always play the same beat. Apparently it comes from the D-Beat.

An: It is a play on the D-Beat standard of drumming. There is only one Spencer and there is only one S Beat.

A: And there is only one DISCHARGE.

The S-Beat works really well. Who cares. It works.

An: That is just another thing that has worked it's way into our sound.

If you had to describe TOTAL TRASH's sound to somebody who would you say you sound like?

An: Some dudes who play music.

For someone who knows hardcore what kind of identifiers would you use?

An: Again I would say something leaning towards Boston hardcore but also working outside of the box of hardcore.

A: I think Andy described us well once when he said JERRY's KIDS meets SONIC YOUTH or something, but I think a better description would be Hilary Duff's version of "Hanna Montana" but that is just me.

Yeah that is you. I don't hear that. Did you guys go see BROKEN last night? They do a JERRY's KIDS cover.

An: What song do they cover?

It is not "Build me a Bomb" because we were talking about SPAZM 151's cover of that song.

An: We were actually talking about doing that song.

Well someone else does it if you are trying to be unique.

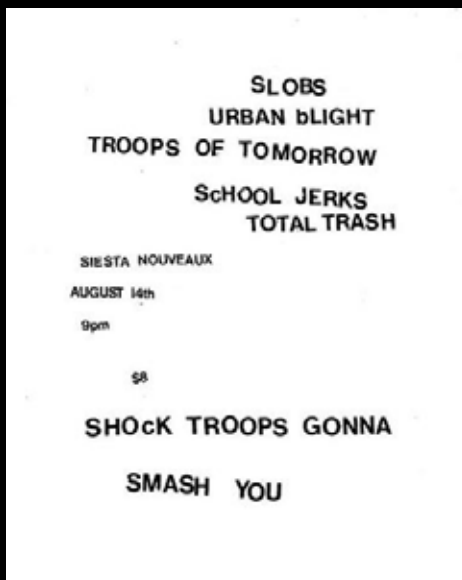
An: We have done covers before that other people do.

But one you did recently was a JOY DIVISION song. I have heard of JOY DIVISION being covered but never "Wilderness".

An: I listened to it and I realized one day that if this was played as a hardcore song it would be really cool. With the driving floor tom and the bass line is wicked.

A: But we fucked it up so bad.

An: No it sounds cool.





**I think it sounded great.**

A: I wasn't a fan.

**Are you fishing for a compliment here or something?**

A: No. I don't like it.

**You seemed a little uncomfortable with the lyrics.**

A: Because I just started doing the lyrics in the morning.

**But Andy did some good back ups for you. That filled it in a bit. The guitar in there reminds me of GANG OF FOUR. If you collectively had to pull together five punk releases that influence or drive the TOTAL TRASH sound who would they be?**

A: BAD CHOICE because that is how I got into the scene and it is cool stuff and it is hard and it is good.

An: I am going to put in "Is This My World? by JERRY'S KIDS.

A: SONIC YOUTH because of our name.

An: It is hard to pick a SONIC YOUTH record.

L: I think we have an old hardcore sound like SSD and NEGATIVE FX.

An: I would like to say "Get It Away" by SSD too. That record has a little bit more rough kind of feel.

A: "Party in the USA" just like the single. Crucial.

An: That is staying on the list.

**You guys get criticized for being AGNOSTIC FRONT haters. How did you get this reputation?**

An: This is not all of us. This is Spencer.

**Dude. I approve. That's a good thing.**

A: How?

**When I was a kid I got punched in the stomach by some skinhead at an AGNOSTIC FRONT show. Then I watched them as their white power friends starting writing white power graffiti all over the club and they singled handedly ruined the one scene space that they had in Buffalo. And I saw them rip off drum equipment from one of the opening bands that**



**loved them. That band became ONE LIFE CREW. So a lot of crappy things happened at one show. I was convinced after that. I didn't need to see anything else. I don't even need to read the lyrics to "Public Assistance".**

S: I actually don't hate AGNOSTIC FRONT.

**What happened?**

An: It was Spoiler and Hoagie from the OMEGAS that made up this entire thing. We were talking to them about a show we did where we did a cover of "Victim in Pain" and Spencer played the drums really weird on it. They determined that Spencer was an AGNOSTIC FRONT hater. **They thought you were ruining the song or something.**

S: I thought I was doing a good job.

An: No.

S: I might have just been lazy that night. I remember you complaining about that and then I heard the recording and it did sound a bit off.

**Have you not done the song since?**

A: We have.

An: The last time we did it was the last show we played with Connor.

A: I remember being really pissed off and we were rocking out to AGNOSTIC FRONT and none of the hipsters would sing along. Hands crossed. Too cool. Grow down a bit.

**Are there any other songs that you cover?**

A: "Boiling Point".

S: "Feel Like a Man" by NEGATIVE FX.

An: We haven't done that at a show yet. Eventually in the future we will.

**Is that a new cover that you are doing?**

An: Yeah. Prior to doing this session I wanted to do two covers. The NEGATIVE FX cover would have been awesome and the JOY DIVISION cover came out of nowhere.

**So you haven't played this NEAGTIVE FX song much. This is a new cover that you are**







doing. I wanted to ask you how many shows you guys have played so far.

A: Ten or eleven.

**What was your first show?**

An: January 22<sup>nd</sup>, 2010.

**Who did you play with?**

A: CAREER SUICIDE.

An: USELESS EATERS, URBAN BLIGHT, SCHOOL JERKS.

**Where was that show at?**

An: That was at the Poor Alex.

**In this week's *Now Magazine*, in response to the issues raised about the difficulty of sustaining all ages venues Aican is quoted as saying "Things just always mess up. House shows or shows in someone's space can be really difficult because often people become frustrated if things get destroyed." You sound like you are referring to some specific examples.**

A: There has been a lot of venues that Toronto has gone through from house shows being

broken up by police to all sorts of stuff screwing up. Rancho Relaxo is no longer doing shows. After RIVAL MOB, the owner got angry.

**What happened?**

L: A speaker fell. One of the speaker's from the ceiling.

A: Too many frat boys.

An: People were just flying all over the place. I heard something about poor bar sales too.

A: There was also the house of everlasting superjoy which was a cool loft space.

**Where was that at?**

A: It was near Lansdowne. Just south of Bloor. It's on Sterling.

**What is the song "Violence" about?**

A: It is about urban blight destruction. I got the name from Allen Ginsberg's poem by the same name.

**Is it about crappy urban planning?**

A: It's not a rant. There is no message.

**TOTAL TRASH has some difficulty playing**

**shows. Can you tell me about that? There have been at least three shows that you were supposed to play that you didn't. What has gone on?**

A: It started with TOTAL ZUUL. Over the summer we were supposed to be playing two shows.

**The TOTAL ZUUL show was because Spencer got sick and you still tried to play against the odds.**

A: And then we tried to play the Bridge Over Trouble Waters over the summer twice. The first time the generator failed. The second time we were supposed to play with SCHOOL JERKS and it took until 2:30am to get the first part of the equipment in. By that time everyone was really tired and really drunk and didn't want to play a show.

L: I actually stayed that night until almost 3:00am. There was hope and the SCHOOL JERKS kept telling us they were going to play.

**So that happened twice. Something happened with a show and TROOPS OF TOMORROW that involved Spencer losing a beer. What was the story?**

S: It is kind of a funny story because half of TROOPS OF TOMORROW are straight edge. I know there singer is. I don't know who else is. Right up by the stage there is a ledge and I was leaning up against it. The singer comes up to me and starts leaning on me. I didn't know what he was doing, but then he just grabs my beer and pours it out.

A: He was being a real macho asshole that night. He came up on stage and said "I have been edge for four years. If you break edge you are a fuckin' pussy." He was just being vulgar and macho. The rest of the band was super nice.

S: Later one of the guys in the band came up and asked if the singer had thrown out my beer. He gave me another beer. Then the guitar player who is really hot gave me her phone number. That was a bonus.





An: I didn't see the incident. I was talking to Ben about guitars. I wish I had seen it just to see Spencer's reaction.

**Are they from here?**

A: No. DC.

An: We did an '86 MENTALITY cover twice. We did "Blood Red Violence". They seemed to enjoy it. Being that '86 MENTALITY were from DC.

**"Socially Fucked." What is that about?**

An: I wrote it about feeling over the edge. I get really stressed out all the time. It's about feeling like you are at your wit's end.

**So it is not about awkwardness or anything like that?**

An: Maybe a little bit now that I think about it.

**When I think of socially fucked I think of not being able to function and being socially ostracized. Not fitting in.**

An: It is kind of about that. It is mentally not feeling like you are right.

**In some ways I think it is a rallying cry for punks. We can all relate to this sentiment. And sometimes we would label the assholes among us that.**

An: Yes. The beer pourers.

**Can you tell me about the demo? The 5 song demo.**

A: It's a cassette tape. Jonah recorded it. Mike the Mosher had actually given a copy of our NOISE tape to Jonah and Jonah actually thought it was alright.

**How did he record it?**

A: It was super lo fi. We had one digital four track mic. We used that to do all the instruments and then I brought it home and when my parents went out I yelled at my Mac Book for an hour. We got some vocals on it and me mixing it was with garage band and that was it. Somehow Jonah thought it was okay and he said he could record us. I almost had a heart attack. Eventually we got together and recorded the few songs we had written with the new band. We got it done in three sessions.

An: We brought Connor into the band while we were recording the demo and we were showing him the bass lines. We would practice for an hour and then we would record the bass tracks that we had just practiced.

**When did you record this?**

A: December 3<sup>rd</sup>, 2009 through to January.

**Well URBAN BLIGHT were the same because Jonah was in and out of town. They would get him for a little bit and then he is gone.**

An: We were fortunate not to have him for a couple of weeks. We were able to do the initial session in which the guitars and drums were all done and half the vocals. The only thing left to do was the rest of the vocals and the bass.

**The bed tracks minus the bass and the vocals.**

An: He started losing his voice during recording.

**It happens, especially because you are used to screaming really loud. I think of the practice setting you have to scream over top of amps right? Usually with practice you don't have to scream as many times. In a recording session you have to do it a few more times and your voice gives. It happened to me both times I was in bands. So how many songs did you record?**

An: We did record six but we only released five.

A: There is "the Argument".

An: We didn't have a name for the song but Jonah dubbed it "the Argument" on his first collection of rough mixes he sent us.

**Why because you were having an argument?**

A: We had a song called "the Confusing song" and then there was "the Confusing song, Part 2", which was "Sanitize me" which we don't do anymore. We called it "The Confusing Song" because we didn't have a name for it and Jonah just decided to call it "The Argument" because no one actually knew what the "The Confusing Song" was. Everyone had a different idea of what "The Confusing Song" was.

An: We got into a heated debate about it. Spencer and I were yelling at each other.

**Was there a reason why you guys left it off? You just didn't like it? Or was it too confusing?**

A: We needed to change some things up and I hadn't recorded vocals for it.

S: And the timing was off on a lot of it.

**Was it a newer song? Was that why the timing was off?**

A: Sort of.







An: You guys wrote that with NOISE before me.

**So it wasn't a newer song.**

A: It was because we never actually did it with NOISE.

**What is "Sanitize Me" about?**

A: That's about sitting in line waiting to go to a health care clinic and just rotting away in people's diseases. It is an ultra sanitary environment but at the same time it is crawling with bacteria and it is a pretty gross place that seems so clean.

**You often hear stories of people dying in hospitals.**

An: It's about swine flu.

A: It's about SARS. We are putting out a 7" actually.

L: I don't actually hate the song. I learned it but no one has practiced it.

**So why aren't you playing it anymore?**

An: It was written as a filler song to begin with.

A: It seems too poppy. It just seems too happy.

**Poppy? It is played with a lot of energy and you are spitting out the lyrics very quickly. I love how fast it is played. I think it has great pace to it. I understand that when you were recording the demo you were listening in on the headphones and trying to circle pit while listening. Is this a common experience?**

An: We were just moshing around while Connor was recording the bass tracks so the only thing playing in the room was Connor playing bass. We were goofing around. Jonah thought it was pretty entertaining.

A: I don't even remember that. You just bedroom mosh when you hear music.

**Alican, I saw you bedroom moshing while we were recording. It is like second nature to you. So I am wondering if bedroom moshing is the standard at which a TOTAL TRASH song makes the grade or not.**

A: Basically. I sit in my room and listen to it and if I can't mosh to it I throw it out of the set.

L: I bedroom mosh to TOTAL TRASH all the time.

A: What a loser.

**You guys can't deny that you do it either. You have been caught on this show doing it.**

A: I bedroom mosh so hard to "More Reality" on a weekly basis.

S: My dog bedroom moshes harder than everyone. The whole time we are practicing she chases her tail.

A: I just remember being tripped out because we would go down to your basement and we start playing this skanky ska music and all of a sudden his dog starts spinning around. I am trying to figure out what is happening.

**The dog is leading the charge. She got the pit going.**

A: His dog is a living circle pit.

S: We need to make a video of that. She does it while she is eating too. She takes one bite and then spins around until her face hits the bowl again and then she goes in for more food. She won't eat her dogfood without doing that. She is hilarious.

**Dogs love their tails.**

L: Dogs love hardcore.

**Who writes the lyrics? It sounds like Andy and Alican take turns.**

An: Mostly Alican.

A: Andy writes most of the guitar stuff. I write most of the vocals.

S: Andy will bring in a guitar riff and I will play around with it. Then we all agree with it.

An: We tell Lautaro to make his bass go distorted.

**Lautaro, your bass sound reminds me of URBAN BLIGHT's sound.**

L: They are a big influence on me. They were one of the first bands I started listening to.

**It's a good influence. Let me ask you about the lyrics because that's where I started with this. What are some of the things you sing about? We have talked about quite a few songs that you have done but is there a running theme to some of it?**

A: Not really. One of the principle things I want to cover with the lyrics is existentialism and that's what "No Freedom" is off the demo.

**Are you studying that in school?**

A: I did this project for a writing course that I took last year and that is also where the "Metamorphosis" comes from?

**I don't know what existentialism is. You have to break it down for me.**

A: It is basically this philosophy that entails that there is no meaning to anything in the world and that people have to create meaning for themselves. I think that's what the punk scene really is. Especially hardcore. Hardcore is always the somebods. It's not just the street punk from the McCorner. It's not just the guys guzzling beers and squeegeeing your cars. It's the clean white kid who comes out of the suburbs and he is pissed off. So he lives this Johnny Be Good Lifestyle by day but by night he goes apeshit with his friends. He is pissed off. Everyone has these altering personas, but at the end of the day you have this way of seeing things and that is hardcore.

**Okay so that is the filter you are running through.**

A: Yeah, for the most part.

**What would be your favourite TOTAL TRASH song from a lyrical standpoint?**

A: I don't know to be honest. I hate most of the lyrics I write.

**So there is nothing you like more over the other?**

A: "No York" is fun just because it is straight to the point.

**After you explained it to me, I loved the connotation behind it.**

A: I think "Gregor Samsa" is alright.

**Andy, have you written more than one song?**

An: I have.

**Do you have a favourite song from a lyrical standpoint?**

An: Not really. It is hard to pick. Most of my lyrics as I wrote them are in the process of being written. It is even like that when I wrote music. I may write half a riff but then I will need some inspiration to fill in the rest of it. My lyrics are more like that.

**What about Lautaro and Spencer?**

S: I would say "Socially Fucked" because that's the only one I know what the lyrics are.

**Let me ask you about the song "Freedom". What is it about?**

A: That is another book reference. That was the other book I did for my existentialism thing. That was Jean Paul Satre's "The Wall". That is about a Republican during the Spanish Civil War and the Fascists take him in and they are about to shoot him via firing squad and they ask him the location of his friend one of the leaders and he makes up this random place and the soldiers end up finding him there and killing his best friend. Then he is crippled with fear and terror but they let him go.

**Does it have a real day application?**

A: It just seemed like something brutal to write into a song. This guy awaiting death and then realizes that his best friend is being killed instead of him. It just seemed like something cool to turn into a song.

**It reminds me of that experiment they used to do for psychology where you could either**

push the button and hurt somebody or you would take the pain yourself and people more opted to push the button. The person wasn't actually getting pain they were just told to scream when the light came on.

A: There is no application or at least I didn't come up with one.

**One of you was telling me that this song has been recorded for a single.**

An: Yes. This song and "No Freedom" were both recorded for a single.

**So they almost cancel each other out.**

An: It is kind of an aesthetic thing that we did there. And they are both long songs.

A: It is sort of an homage to classic Toronto hardcore. Like FUCKED UP "Pasaran / No Pasaran". "One Snake / Two Snakes". HAZ WAS "Pay / Don't Pay". "More Reality / Less Reality".

**When is this single coming out?**

An: We have no idea.

**Who is putting it out?**

A: *Buzz Records* is putting it out but they are out of budget for vinyl right now so it looks like it might take up to a year.

**Who is *Buzz Records*?**

A: A local label that just sort of started. They do mostly indie / noise rock kind of stuff.

**How did they pick you guys?**

A: I guess because we are on the noisier spectrum of Toronto hardcore. In "Freedom" we do some more experimental things and they like that.

An: Well those guys like the punk stuff in Toronto too so they probably heard us through some of the punk bands. It might also work if we did a split release with the band to get it out sooner.

**What are your thoughts on the Toronto scene at the moment?**

An: It's good. Things got quiet for a while prior to when we first started playing shows. But new bands are getting together.

A: *DIRECT APPROACH*.

An: It is weird to see an even younger generation of kids getting into hardcore. The scene expands.

**How do you think I feel? So who are some of the bands that you are digging right now?**

A: *DIRECT APPROACH* is the newest one.



*PURITY CONTROL* is one before.

An: I have no issues with anybody. I like everybody.

**This is almost a shout out question. You can't cheat like that. You have to name names.**

S: *URBAN BLIGHT*.

A: The new *MOLESTED YOUTH 7"* rules. *BURNING LOVE* rules. *CAREER SUICIDE* doesn't play shows enough but they rule. I feel like this summer is going to be interesting for Toronto music because it has been so long since there has been a decent all ages place. I am hoping it will be an opportunity for DIY spaces to open up. I feel like the bar thing destroys the point of shows. You don't have the community feel anymore.

**Do you really think that there is a lack of spaces? There are some places that will do shows that kids could get in at.**

A: There is hardly any for hardcore. They are doing all ages shows at the Hard Luck Bar which rules. *Parts & Labour* did some. I think *Siesta Nouveaux* started charging more for the space.

L: *Rancho Relaxo* used to do shows.

A: But they weren't all ages you could just get

in.

**Yeah but that's what it was like when I was a kid. I was 15 going to these bars and you just tried to look older. People wouldn't really ask. You just didn't offer. What are the plans for *TOTAL TRASH* in the next little bit aside from the single?**

A: We want to do some kind of an American tour. We have a lot of good friends in Chicago and we want to go visit them.

An: We just want to hit up everywhere that we possibly can.

A: We are supposed to be putting out a 7" on *Deranged* hopefully. Gord messaged us and told us he liked the demo. He told me to contact him when we record more stuff.

**Maybe you can ask Gord to split finance the single.**

An: That is not a bad idea at all.

**It is all ready to go right?**

An: I need to finish the artwork.

A: Sebastian from *DIRECT APPROACH* did some beautiful artwork on the cover that is going to look really good.

**What does it look like?**

An: Some dudes getting shot.

A: It is "The Barricade" by Monet and instead of that it is soldiers shooting at civilians. He did a different version where it is the G20 riot police shooting at civilians.

An: The civilians resemble us. It is Mike the Mosher on the cover with us. I have had the art sitting at my house for so long.

**How can people get in touch with you?**

A: Myspace, e-mail, or just talk to us. We are nice guys. We all have phone numbers.

**What about if people are reading this outside of the Toronto area.**

A: Visit our myspace page and send us a message.

**Do you guys have a blog?**

An: [noyorknoyork.blogspot.com](http://noyorknoyork.blogspot.com). It is more detailed than our myspace page.

A: So if you want to learn more about our feelings you can go on to our blog.





# SCREAM



*This was an old interview myself and Harris Rosen did with Pete, the singer from SCREAM, back in 1988 when they played Toronto on the “Bang the Drum” tour. We did the interview at the old Blueberry Hill on Bloor Street, which was close to Ildiko’s, the venue for that show. Here is the transcript.*

**Have you guys been on tour recently?**

Pete (P): Yeah. We just got off being on tour for about six weeks and then we came for about ten days and kinds chilled out for a while. Then we came up here to get even chillier.

**Where did the tour take you?**

P: It took us from one end of the country to the other, all the way down. You know we hit all four corners and all the points in between, as ZZ TOP would say.

**So was this in Europe?**

P: No. We are going over there in February, but we have done that once. That was about two years ago.

**Do you find that the crowd reactions**

**in the US and Europe differ?**

P: Yeah. Especially now because it seems like as far as a lot of the hardcore crowd in the US is concerned, it is pretty much dead. A lot of the people who are our age who use to be into it, aren’t into it anymore. They are jaded or they have gotten older and just moved into a different crowd. We don’t do much advertising, *Dischord* does, and it seems like a lot of the younger kids are into more metal stuff. And so people aren’t into it as much in this country any more. Meanwhile in Europe, they are a few years behind as far as getting into hardcore. Plus not many American bands get over, so you go over there and people go crazy over it, but also people are generally more interested in politics because they are so sensitive to politics, living in a small country. People over there have to be more aware of what the hell is going on because they are such a small country and they are affected by so many things. Here we think that the world evolves around us. Its not true.

## Blast from the Past

I think that it might also have something to do with a threat. This “threat” of some sort seems to be more prevalent in Europe than here.

P: Yeah. In some ways you’re right because the threat of communism and stuff like that, keeps the democracies and the people so freaked out and ready to fight a war.

**Another reason may be that most of the popular wars have been fought over there.**

P: That’s true. We haven’t had wars fought on our soil in a long time, since the civil war. It seems that so many families over there were touched by the war and a lot of the people who grew up during the war, have taught their children the lessons that a lot of the people over here didn’t have to deal with because they weren’t affected by the war as much. For instance, my mom. She was born in Holland and had survived World War II and stuff. Her stories of what had happened were passed on to me. They definitely had an

impression on me.

**Can you tell us a bit about your albums, both past and present?**

P: Well we have three albums out. The first one is called "Still Screaming". The second one is called "This Side Up". Our new record is called "Banging the Drum" and we have a record coming out in a couple of months, which we don't have a title for yet.

**Is it going to be out on *Dischord*?**

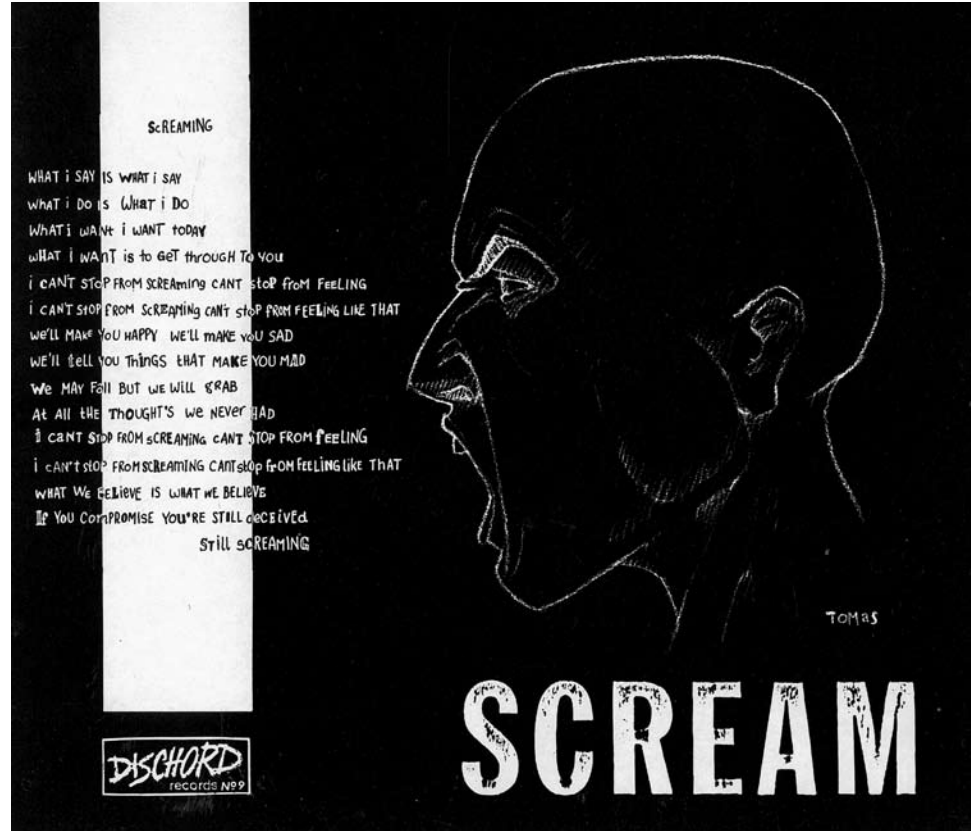
P: No it's going to be out on a label that we just signed to. It'll be another DC label called *RAS Records*.

**That's right. I heard that SCREAM was the first hardcore band to be signed to that label.**

P: Yeah, but it depends what you think because they have got some hardcore artists on their label, but not hardcore as may be defined by most people. A lot of people wouldn't think that a lot of the *RAS* artists are rockers, but they are.

**How did you guys get signed to that label?**

P: Well the guy that owns *RAS* is really into putting out music with a message. He wanted to branch out into other kinds of music. We were a DC band and he came out and saw us and liked us and it went from there. He's a really cool guy and we like the idea of being on that label. Besides *Dischord's* main purpose is to put out new bands and help



them get started, especially since most of them break up after they get started. But *Dischord* really isn't interested in making money and pushing the band from beyond this starting point. You know that we've been doing this for a very long time and it is very important to us. And so to keep doing it we have

to survive financially. *Dischord* doesn't really provide us with that extra help that *RAS* can. It's going to be interesting because *RAS* is in a position where they are learning. They are going to be much like a brand new label as far as trying to sell our records. So, in some ways there is disadvantages for us, but it'll work out because it's not just a one record thing. We are going to be with them for a few records and we already have one ready to come out.

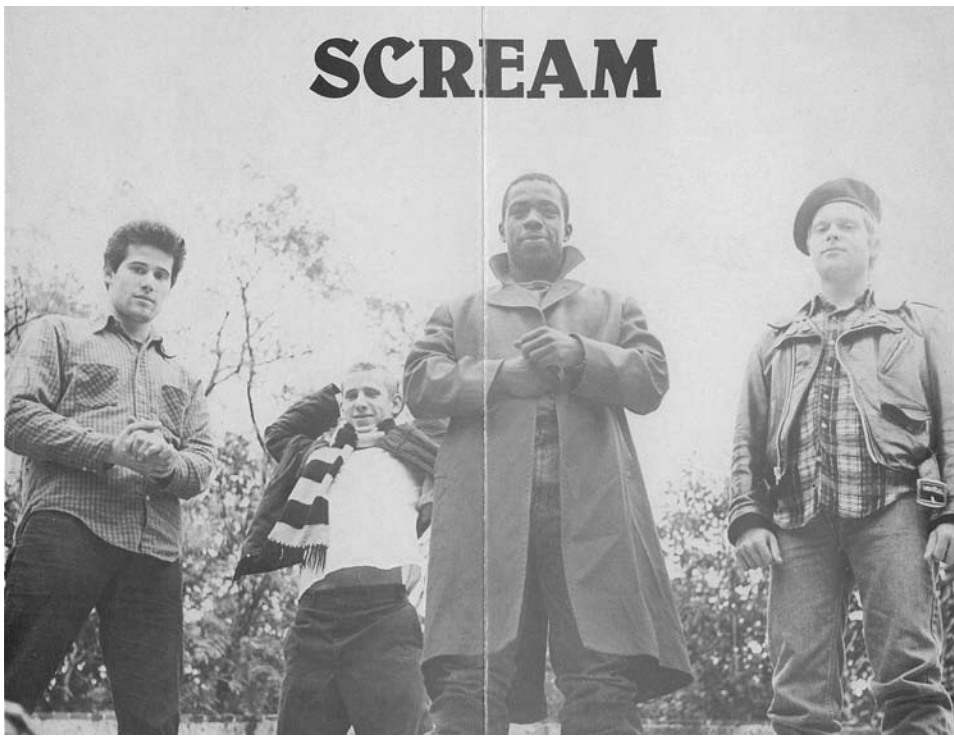
**It seems weird that up until now you have always had periods of time between releases and now all of a sudden you have loads of material to release. Is this because you have always had the back up material, it is just that you have had difficulty in releasing it.**

P: Yeah. There once was a period of time where *Dischord* didn't have the money to put records out. And we didn't either. Like "This Side Up". That's why it was originally released half and half with Rough Trade because before *Dischord* started working with Southern Studios in London they never could get credit. The creditors in this country won't give independent labels credit. That's basically why that happened, but it also had to do with laziness on both parts and stuff.

**Side A from "This Side Up" was**







originally recorded without Robert (second guitarist), but was Side B originally recorded without him as well?

P: No however some of the songs were around.

**Well then, how was Robert asked to join the band?**

P: It's pretty simple. He was going out with my sister and that is how we met him. He was in a metal band called TYRANT. We went and saw him and he was hot and he eventually moved into our house. His band would practise there and our band would practise there.

**Did they ever release an album?**

P: No they didn't unfortunately. Well he started coming down when we were practising and hanging out. We started jamming and eventually he joined up. We were really glad because our band would not like to be totally defined. People would put us in one category or label us. A lot of people were turned off when he joined the band and I'm glad because part of the reason for SCREAM's existence was to irritate people.

**On "This Side Up" you recorded a somewhat reggae song?**

P: Well it's got a reggae feel to it, but it is not the WAILERS. It's SCREAM, not roots reggae. It's a mutated form of it. I mean we all grew up in the suburbs, we didn't grow up in Jamaica or anything like that. We are not totally oppressed and have this burning desire to break

down all authority.

**When will the new record be out?**

P: With RAS? It'll be out in the spring, for sure. But what were you getting at because we recorded two reggae songs on the first record?

**But the influence wasn't so up front.**

P: Well we hardly knew how to play our instruments when we recorded "Still Screaming". We did a song by Eddie Cochran called "Something Else",

which the SEX PISTOLS did, except that we did it reggae style. We recorded it over in England for "Banging the Drum", but it didn't get on. There probably won't be any reggae stuff on RAS for a while, just because they want to make sure that people know we are a rock band. We do want to do some reggae stuff. We've had a chance to jam with EEK-A-MOUSE in the studio already, but he doesn't want us to do any rhythms with him.

**Wow.**

P: It was kinda like us going up to him and saying come on man, we love to play reggae.

**So are you saying that you're not a hardcore band, you're a rock band?**

P: No, we're just a band man.

**Was SCREAM originally considered a straight edge band?**

P: Probably. Our lyrics are pretty positive, but we have never hidden the fact that we are not a straight edge band.

**What do you think of the '87 revival in the straight edge movement with bands like YOUTH OF TODAY?**

P: I think it's great. I think that the message should be out there that you don't have to do drugs to pass your time. That's what a lot of kids do in school is get high. Education is the most important thing.





SCREAM

**So basically what you're saying is that a lot of people define the straight edge movement by the MINOR THREAT lyrics "Don't drink, don't smoke, don't fuck".**

P: Yeah, It's unfortunate because to me it's more than that. It's an attitude. In a way it's anarchy. To me anarchy means being responsible for yourself and to society and if you're going to be a wasted case than you're just going to be someone else's problem.

**The movement has had some backlash effects?**

P: I think its better because everyone is going through that phase, but I think in the long run, the person that is just getting totally fucked up now, will eventually reach a point where they will either continue like that or get their shit together or tune their life around with it. Like "This Side Up". That's what the song "This Side Up" is all about. The straight kids, who are taking it to an extreme right now, will probably get a different perspective on it later, but I think they'll have a better attitude about life. If you are talking about how some people put down others for breaking

this code, one day they'll realize that everyone is entitled to do what they want.

**It seems that between the first two records the sound changed a noticeable amount. Did you set out to get a new sound or was it just a progression?**

P: No it just happened. Like you said, it takes a while for our stuff to get released. For instance, the songs on the "Still Screaming" LP were a few years old when it came out.

**Do you notice that a lot of people into the hardcore scene will just come and see a band regardless of whether they know them or not?**

P: That happens in all music scenes. That's how a lot of people get turned onto us.

**What kind of bands do you listen to now?**

P: On the way up today from Columbus, Ohio, we listened to Stanley Clark, Trouble's new record, the DAMNED, the BUZZCOCKS, Lynard Skynard's second album. Amy was playing some old blues stuff. What else did we

listen to? Some Lee Perry and the Dub Syndicate. We also listened to an SST sampler.

**What are your favourite albums of all time?**

P: I don't have any favourite albums.

**What bands have influenced you?**

P: Everything has influenced us and its not just bands. Television, parents, friends. Musically we probably have the same roots that most white middle class suburban kids have. Even Black middle class. Things like the Beatles and Led Zeppelin and shit like that influenced us before we got turned onto another kind of music.

**Are you making any money on this tour at all?**

P: Nah. Not at all. We're still trying to get the band's name out there. Still screaming.

**Do you have day jobs or is the band your full time job?**

P: The band is a full time job, but between tours we will usually pick up a job. The jobs always change. Most recently I was a truck driver. Same with everybody else. Nobody has a steady



career at the moment.

**So basically your life is centred around the band.**

P: Definitely.

**Do you practise every night?**

P: Not every night, but most of the time. Music has always been a big part of my life and my brothers. My brother plays guitar. My father used to manage rock 'n roll bands. Its been around me ever since I was young.

**How are the crowds accepting the new material?**

P: Surprisingly enough, pretty good. I mean we play a varied mix. We still play our old stuff, some of our new stuff, and some stuff that has still yet to be released. However most of the kids are still coming to the show wanting to hear something fast. But we just play what we want.

**You've been around in the hardcore scene for quite a few years, can you tell us of some of those changes that you have seen hardcore go through?**

P: Well I've just seen it start out, becoming a big thing, and then destroying itself. Then you see new bands come up and do it all over again. They seemly get exploited by the media. It's all a cycle and I think you find it in all kinds of music.

**The song "Sing it up kids", was it written before or after you went to Europe?**

P: Before.

**Was it about anything in particular?**

P: Just about shows.

**I had a feeling it was about Europe.**

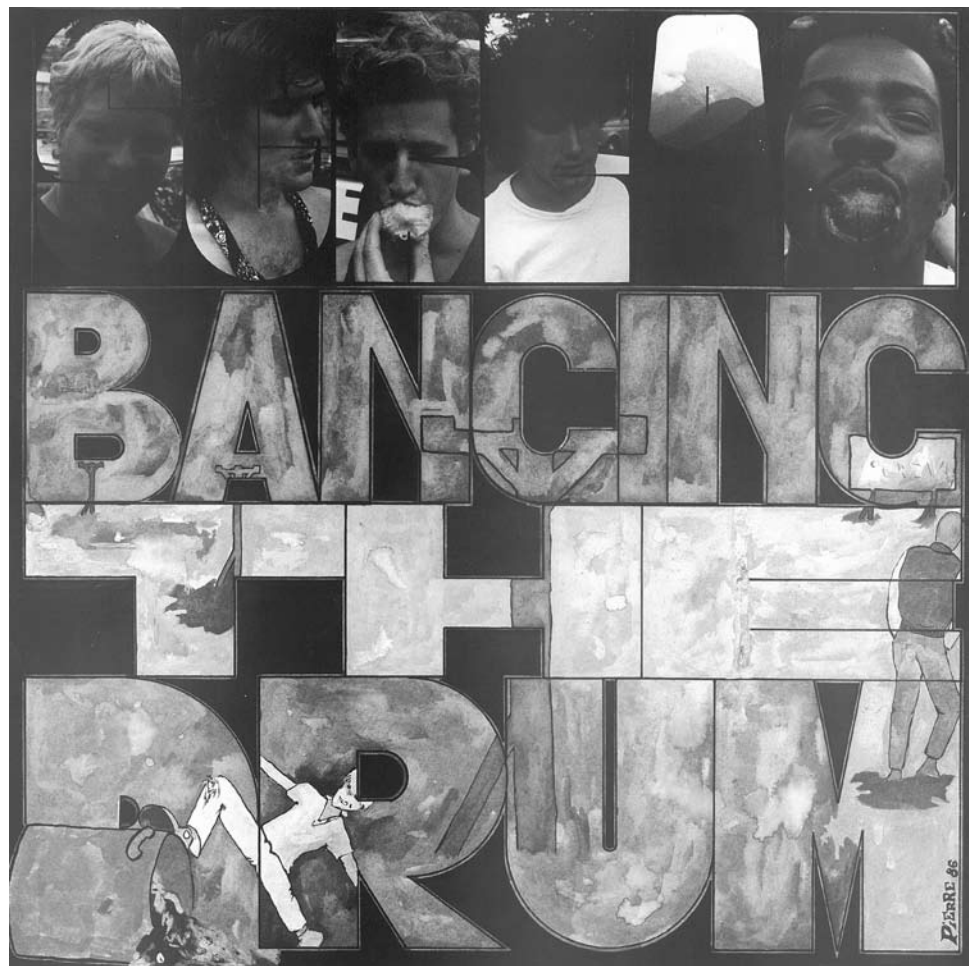
P: Well it could be, definitely.

**It seems to me that a lot of the European bands are speed for the sake of speed bands.**

P: Well that may be true in some cases, but like I was saying before a lot of the hardcore bands over there are really into the early sound. Its like they are just starting to get into it.

**Actually, I've noticed a few bands that have ripped off your band.**

P: Well everybody is inspired by other people I wouldn't call it ripped off. I would say inspired. It is the same like BAD BRAINS did it for us. The TEEN IDLES, the DAMNED, and the BUZZCOCKS all inspired us. That's why when we came out with "Still Screaming" everybody was freaked out because we were singing harmonies and stuff for that kind of music. We



were listening to a lot of the DAMNED and SHAM69 and stuff like that. We were also into a lot of the late sixties American punk, like the SONICS and stuff. We were into that kind of stuff. Everyone's influenced and that was our outcome of it. Just like Led Zeppelin and the Stones were influenced by early American blues artists.

**Do you have any comments about Paul Simon using all those musicians from South Africa?**

P: I think that anything that brings Apartheid to peoples minds is important. Even if you use those musicians, they had a choice not to record with him. I think that it is more important to get the music out with that kind of a message. It's not like how Frank Sinatra will go over there and play Sun City. Its totally different. I think people should be more supportive of what he did.

**What happened to your old drummer Kent?**

P: Well he has a family and stuff and we don't make any money at all. He has to support a family and we were lucky enough to find this new guy. He's a really special person. He used to be in MISSION IMPOSSIBLE. He was also

the drummer for a band called DAIN BRAMAGE, who had just put out one record. You'll see him tonight. He's really good.

**Did you know him beforehand?**

P: No. It was one of those things where he knew us and he used to come see us. That's what made it so easy because he knew every song.

**Were you ever looking for a new drummer?**

P: We put an ad out. It wasn't nationwide. Just in our neck of the woods, although we thought we might have to go nation wide. It took us a long time to find someone that would fit.

**Did you have a lot of people trying out?**

P: No, not that many. The ones that were it was just not happening.

**Was the band sitting in idle for a while?**

P: Kind of. We weren't sure what we were going to do.

**Do you find it hard to keep going, having been around for so long?**

P: Sure man. Everybody tells us to keep going, but every time we play it rejuvenates us and we wash away all the fuckin' bullshit and just go on.

# REVIEWS

## Bomb Blast Men "Who is the Master Here?" ep

BOMB BLAST MEN are a raw as fuck crust band from Bristol. The band is made up of members of VIOLENT ARREST, CHAOS UK and BULLETRIDDEN and ex members of SUBSTANDARD. The vocals are throaty and strained in a NAPALM DEATH sort of way. The distortion on the guitar crackles like sizzling electricity in a rainstorm and it washes over the entire sound. But the pace of this band bounces around between d-beat and an early hardcore sound. The band does an awesome cover of NOMEANSNO's "Dad" which is not would I would expect from them, but you can't always judge a band's influences by their sounds, covers, or punk lineage. (Vex Records – [www.myspace.com/vexrecords](http://www.myspace.com/vexrecords))

## Brown Sugar "Get Fuckin' Mugged" flexi

BROWN SUGAR are sounding a lot more like FAITH or a sloppy EMBRACE in terms of sound on this one. It is in the mid tempo punk vein and has a MacKaye inflection that makes me think this. Like the Summer of Revolution predecessors there is a certain amount of looking inward on the past generations of punk sound to express their anger. And with that why not go for a retro format in the flexi. I don't know if it is true of flexis these days but the old wives tale is that these loose sound quality with each repeated play so you want to get this into another format right away. Flexis were a cheap and easy way for magazines to promote music. With this release *Feral Kid* combines the artwork, lyric sheet, liner notes, and music on one piece of plastic. Resourceful. Anyway for the full 911 on this band check out the recent interview in *MRR* #342, November 2011, which talks about their Brazilian singer, their love for 9 SHOCKS TERROR, and the kinship to the RATIONAL ANIMALS among other insights into Buffalo. I thoroughly enjoyed it. (Feral Kid Records – 27 Ripley Place / Buffalo, NY / 14213 / USA)



## Class Assassins, The "Treason" ep

Side A, "Treason" has this underlying reggae beat to the song that reminds me of VERBAL ASSAULT's "Tiny Giants" partially for the same reggae back beat, but partially because the sound is beefy. Beefy rock reggae from punks. Makes sense coming from punks who are anti-racists. Reaches back to the roots rebel army origins of the band's appreciation for bands like the RUTS and SLF. The B Side, "Start Again" is more like what I am used to hearing from the CLASS ASSASSINS. Having just recorded a version of this song for our radio show I appreciate the heavy vocal interplay that comes together as gang chants in this song that live somewhere between SHAM 69 and RANCID. The music is more along the lines of the SKIDS with the not so subtle celtic riffing that made BIG COUNTRY a phenomenon. "Start Again" is my favourite of the two numbers and should have been the A-Side, but both songs are great. And it kind of baffles me how this band doesn't have more people talking about them especially given that the singer was in an early rendition of CHRONIC SUBMISSION and the bassist was in DIRECT ACTION. These are two heavyweights as far as Toronto hardcore is concerned and should take nothing away from the others who played in PROBLEM CHILDREN, HOCKEY TEETH, and BOMB SHELTER. All of these bands were great in their own right. And although bringing together that much talent can be risky as is the case with Brazil's football team, the egos are in check with the CLASS ASSASSINS. In fact I would say that the egos are non-existent. These guys just play stripped down back to basics punk with loads of melody and is an example where bringing together this much talent can blow you away. There are a few examples of this like LIMP WRIST and the SWARM and now streetpunk has a role model. (Rebel Time Records – 2-558 Upper Gage Avenue, Suite 162 / Hamilton, ON / L8V 4J6 / Canada / [www.rebeltimerecords.com](http://www.rebeltimerecords.com))



## Gehenna "O.D.R.I.E.P." flexi

Holy shit. I was ready to hate this before putting it on. Then as I am reading the liner notes to ready myself for some metal attack I realize this is GEHANNA covering DRI's "Yes Ma'am". It is pretty honest to the original. And who knew that GEHANNA could play this fast. Not me. I would have never guessed it. This totally floored me. Worth all 48 seconds which includes a 12 second intro. A ripping cover and an unexpected tribute. (A389 Records - P.O. Box 12058 / Baltimore, MD / 21281 / USA / [www.a389records.com](http://www.a389records.com))



## Petturin Palkaa "Kaikkellaista Harmia" ep

This band originally started out as a d-beat project band by members of NEUROOTTISET PERLIMANNIT and RAKKAUS, but the band proved to play a faster, angrier style of hardcore that is more traditional to a hardcore sound from 1982. Back then DISCHARGE were breaking ground into metal territory. PETTERIN PALKAA stay true to the successive generations of hardcore that grew out of the original scene. By that I mean bands like HERESY and LARM seem like possible influences, as much as APPENDIX and BASTARDS were. They also remind me of the off the rails style of KVORTERINGEN, especially on the B Side. The male-female tradeoffs are a big feature of this band and the dual vocal attack works well. These songs originally appeared as a cassette release by Shitsuck last year, but only seven of the ten made it on this ep. (Tuska ja Ahdistus – Kannaksenkatu 6 as. 7 / 33250 Tampere / Finland / [www.elisanet.fi/tuskajaahdistus](http://www.elisanet.fi/tuskajaahdistus))

## Psudoku "Space Grind" LP

This is the most bizarrest grind I have ever heard. It is up there with the EAST-WEST BLAST TEST or John Zorn's attempt at grind. It certainly seems like Dave Witte might be behind this given the clue of the band name referring to an older generation. That might be him making fun of himself. But the ripping intensity of this suggests that he has not slowed down one iota. And in Dave Witte fashion these are mostly instrumentals where vocals are more layered in like sounds. So there is evidence of grind barks but with echoing effects. The difference between this kind of a project and contemporary grind is the absence of vocals allows you to appreciate how this kind of hyperdrive hardcore can build with intensity. It is not just the band playing faster or the vocalist barking louder. The absence of vocals allows you to hear PSUDOKU's songs build and meander and pummel. And for those into science fiction the song titles have nods for you for various constructs of space, like "WorMHolz". On repeated lessons I learned to love this, not just appreciate it as a unique genre expanding project. (625 Thrash – [www.625thrash.com](http://www.625thrash.com) // Crucificados – [www.crucificados.de](http://www.crucificados.de))



## Ride at Dawn "Chrome Pillars" ep

This is the band's third recording but their first vinyl release. The band combines buzzsaw guitars to some dirty lo fi crust to give them a sound that relies on bands like EXTREME NOISE TERROR and MOB 47 for inspiration. There is a layer of noise to what already feels like an underproduced sound which makes me think of GAS CHAMBER, particularly on the song "A Bloody Threat", but when the songs rises out of the BASTARD NOISE like industrial sludge the song comes blazing out like a LEGION666 rager, only to digress back into a dirge. This band takes you into unpredictable places, which makes it stand out in my opinion. And the guitar sound has a particular electric frying sound that keeps your attention. This is dark and raging. (Schizophrenic Records – [www.schizophrenicrecords.com](http://www.schizophrenicrecords.com))



## Slander "Hemi-Conscious" LP

SLANDER represent part of Hamilton's unwritten past. And it is kind of crazy because they were one of a few bands to get a full length out back in 1981. That is a feat unto itself. But they had a lot of other things stacked against them. They weren't entirely well liked among their peers.



There was an animosity that existed between some members and TEENAGE HEAD. And yet somehow they incorporate part of the TEENAGE HEAD sound, which makes me think that there is something in that Hamilton harbour water. Songs like “No Place to Go” exhibit the bands shared love for 50’s rock ‘n roll, which was a big signature on TEENAGE HEAD’s sound. And this is not the only band’s cover. They do a Neil Diamond song that was originally written for the Monkees in “I’m a Believer”. They cover “House of the Rising Sun” by the ANIMALS. They even did a cover of the BEATLES “8 Days a Week” which in an era where the VILETONES chanted “No More Beatles, No More Stones, We want the Viletones” was a pretty ballsy thing to do. Either that or stupid. The band also displays a FORGOTTEN REBELS sound which makes sense given that the key guitar player was originally in the REBELS. But there is also lots of Johnny Rotten inflections in the lyrics like “I want you’re woman to be free”. There was 5,000 of these pressed and the members never saw a dime. This is the age old story within the music industry. It’s just that this guy Bill McDowell wasn’t industry. He may have had money but he didn’t have the record industry apparatus around him. That didn’t stop him from being a dick to this band. Seems like management was a curse in this instance and so many others. But there was a record that did come out. And there are some great originals like “Jail-Bait” or the ode to Hamilton in “Rockin’ on Main Street”. (North Shore Records)



#### **Tarantuja** “Do Not Resuscitate” LP

TARANTUJA are a new band from Edmonton. The band features two members from the former LET’S DANCE. However there is no upbeat melodic fused roots punk in TARANTUJA. This is some classic crossover in the vein of DFA or BEYOND POSSESSION. Thick chugging riffage with a raging pace and vocals that make you think of early RKL. It is totally in line with bands like REHASHED and POSER DISPOSER or even FRATRICIDE and the DAYGLO ABORTIONS. Crossover is alive and well and living in northern Alberta. I wonder what the rig pigs think of that. Not much probably. (Unrest Records – 10654 – 82 nd Avenue, Suite 239 / Edmonton, AB / 76E 2A7 / Canada)



#### **Tenement** “Napalm Dream?” LP

This is the follow up to the “False Teeth” ep which I have not heard so I don’t know how this compares. But as my first introduction to these Wisconsinites is love at first spin. It is has the crooning melody of SUPERCHUNK with the guitar heaviness of early REPLACEMENTS. The album cover has the same Winston Smith style collage artwork of Rockwellian happy images layered on top of each other to the point of ridiculousness. But this is no DEAD KENNEDYS record by any stretch of the imagination. Just a nod to the band’s roots. They have an upcoming release that looks like a DISCHARGE record. I guess the band is not afraid of challenging you with punk rock artwork stereotypes. (Mandible Records – 1-2 Ryerson Street #2 / Brooklyn, NY / 11205 / USA / [www.mandiblerecords.com](http://www.mandiblerecords.com))



#### **Unlearn LP**

Isn’t this always the way. As soon as a band gets an LP out they are broken up. That is the case for UNLEARN. I was just reading on the UNLEARN blog that they played their last show in September. That’s a shame because these guys rage. Do you remember at the beginning of hardcore just after the first DISCHARGE record had come out and many bands were trying to sound like them but very unsuccessfully and that was alright because they were creating all these amazing styles of hardcore in the process. Like the FARTZ who tried to be like DISCHARGE or RATTUS from Finland or WARSYSTEM from Denmark. That is what it is like listening to UNLEARN. The DISCHARGE influence is there



but I would never say they play d-beat. And in an interview found in September’s, the bassist credits DISCHARGE as being an influence. But UNLEARN credit early Finnish hardcore and even more artistic noise bands like G.I.S.M. as playing a part into how fucked up they sound. Think DISORDER and DISCHARGE having it out in Helsinki in the early 80’s. (Deranged Records – P.O. Box 21534 / Vancouver, BC / V5L 5G2 / Canada / [www.derangedrecords.com](http://www.derangedrecords.com))

#### **Unlearn / Krueel** split ep

This is like listening to a double A side of a raw noise punk record. Either side challenges for the right to be heard first. To be honest both bands are evenly matched. On one side you have these transplanted Calgarians called UNLEARN who crank out some noisy as fuck punk. This is the kind of stuff that would make KAOSS and DISORDER proud. KRUEEL are a Spanish speaking hardcore band from L.A. There is lots of reverb on the vocals which invokes thoughts of G.I.S.M. and TERVEET KADET. There is some heavy ANTI-CIMEX / SHITLICKERS worship going on here. At the beginning of “No Hay Cruces, Ni Craciones” there is this wailing guitar scream reminiscent of DISCHARGE. The music is raw punk in sound with a barreling bass sound and a galloping drum beat. As far as splits go this was a thoughtful pairing. (Crucificados Pelo sistema – [www.crucificados.de](http://www.crucificados.de))



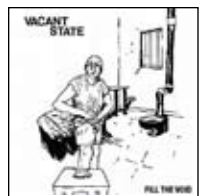
#### **Unruled** “Time is Running Out” ep

I never got to hear this when it first came out. UNRULED were one of the greats from the Montreal hardcore scene and the U2/SKIDS intro to “Time is Running Out” throws me, but after the intro the band kicks it into GENETIC CONTROL raging tempo and it never lets up for the duration of this record. So what did GENETIC CONTROL sound like? “Clear the Pigs Out” is a good example. Part DISCHARGE, part NEGATIVE APPROACH is how I would boil it down. It is a lot more complicated than that but if I were to simplify it for the uninitiated. And that is no coincidence as the drummer on this recording went on to play for GENETIC CONTROL. The sound quality on this re-issue sounds better than the drop the needle job that got tacked onto “Butchers of Warfare”. This is a precious lost gem that *Schizophrenic* has dusted off and fits right in with the other re-issues that the label has done for the YOUNG LIONS and SONS OF ISHMAEL. And they included a previously unreleased song recorded at the same session so the re-issue has an extra song. (Schizophrenic Records – [www.schizophrenicrecords.com](http://www.schizophrenicrecords.com))



#### **Vacant State** “Fill the Void” LP

This is Vancouver’s answer to SSD and S.I.E.G.E. in a tug-o-war contest. And this is a full length of the Boston inspired hardcore that these guys crank out. The eps were teasers but this is the real McCoy. You can think LAST RITES or NEGATIVE APPROACH or other early burly hardcore bands, and if you are a fan of that sound VACANT STATE breathes new life into this back to basics sound which is part oi and part early American hardcore split right down the middle. The album cover artwork is Raymond Pettibon-esque. This is a record I could listen to over and over again. Even the INFEST like droner at the end. (Deranged Records – P.O. Box 21534 / Vancouver, BC / V5L 5G2 / Canada / [www.derangedrecords.com](http://www.derangedrecords.com))



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